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THE NATIONAL WALL-PAPER COMPANY.

THE wall-paper manufacturing business of the firm of William Campbell Co. has been purchased by the National Wall-Paper Company, and henceforth the identity of that aggressive concern is merged into that of the larger company. In fact, there will be no wall-papers ever again manufactured by the Campbell concern, whose factory plant will be utilized for producing such patterns as the exigencies of the business of the larger concern may require. Since the fire which destroyed Campbell Co.'s large factory nearly a year ago, the firm has been doing business on a small scale. Mr. Campbell is growing old, and hence it was more agreeable for him to get out of the business than struggle to overcome the increasing difficulties of the situation. He has agreed not to go into the wall-paper business again, or become interested therein, directly or indirectly.

The only firm of any importance remaining outside the Wall Paper Company is that of M. H. Birge & Sons, of Buffalo, who are still determined to continue business on an independent footing.

The New York Wall-Paper Company has been called a trust, but it is a trust that differs radically from all other trusts, from the fact that the object of combination is not to raise prices, but make money by effecting economies and restraining costly competition in the manufacture of wall-paper, practices than can in no way hurt the public, nor retard the artistic progress of this important branch of industrial art.

The following clippings from the press will throw further light on the Campbell transfer:

From the New York Tribune, of July 17, 1894.

WILLIAM CAMPBELL & CO. YIELD TO THE WALL PAPER COMBINATION.

HENRY BIRGE, OF BUFFALO, WILL PROBABLY BE TAKEN IN NEXT, AND THEN THE TRUST WILL COMMAND THE TRADE—JOB-BERS WIPED OUT.

THE firm of William Campbell & Co. has been absorbed by the National Wall Paper Company, of Broome and Elm streets, a trust whose capital is recorded at \$38,000,000. William Campbell is one of the oldest, and, perhaps, the pioneer window-shade roller manufacturer of this country. After proving himself to be a powerful competitor with all other firms in this special line, he extended his business to that of manufacturing wall paper, in which industry he also proved himself to be a strong competitor.

When the wall-paper trust was projected, some two or three years ago, William Campbell & Co. resolutely declined to relinquish their individuality, by joining it. Some thirty other firms in this and other large cities, yielding to the pressure, sunk, in a measure, their own identity, and "pooled their issues" with the great trust. Henry Birge, of Buffalo, held out with Campbell & Co., who controlled several wall paper mills. Last October Campbell & Co.'s principal plant, at No. 542 West Forty-second street, was practically destroyed by fire. The plant was inventoried at \$1,250,000, and insured for \$750,000, and the insurance was only recently adjusted.

Prior to the burning of Campbell & Co.'s main factory, the firm of Mr. Birge had sold wall paper to jobbers in defiance of the National Company, which would sell only to retailers direct,

Campbell & Co. had refused an offer of \$2,000,000 for their plant, which is reported to have been bought by the National Company yesterday for \$1,000,000 and all work ordered to be stopped at 3 p. m., except on unfinished orders. The transaction, it is said, will necessitate the yielding of Mr. Birge and entirely destroy the business of jobbers of wall paper.

Henry Burns, the president of the National Wall Paper Company, who was seen at his home, No. 54 Macon street, Brooklyn, by a *Tribune* reporter last evening, said, in reply to questions regarding the absorption by that company of the firm of William Campbell & Co.: "While we admit the fact, we do not regard it as of much importance. We might have enlarged our business by adding as much as any one of our plants, and no notice would have been taken of it. Mr. Campbell does not now have a large plant. He did have last year, but his factory burned down. There are still a number of wall paper making firms in rivalry with us, and we by no means control the business. Since the company was formed last year, there have been only two firms consolidated with it. This consolidation will make no difference with our business. As to the future, we have formed no definite plans, and shape the business according to the demands from day to day. We regard taking in Campbell & Co. as a very small matter."

From the Buffalo Commercial Advertiser.

THE BIRGES WILL NOT BE IN IT.

THE CAMPBELL COMPANY OF NEW YORK ABSORBED BY THE WALL PAPER COMBINATION, BUT MR. GEORGE K. BIRGE SAYS THE TRANSFER IS OF LITTLE SIGNIFICANCE—THE BIRGES LEAD THE WORLD.

"THAT does not affect us in the least," said Mr. George K. Birge, of the firm of M. H. Birge, Sons & Co., this morning.

He referred to the fact that the Campbell Co., of New York, manufacturers of wall paper, had been absorbed by the wall paper trust, and that a New York despatch stated that the Birge concern might also be brought in.

"We will not join the trust," asserted Mr. Birge.

"We are the largest producers of wall paper in the world," he continued, "and the Campbell Co. stood next to us. But last October the company's plant on Forty-second street, New York, was totally destroyed by fire. Since then the company has rented a small building and has been doing a little. So you will see that the transfer has little significance other than that its absorption will prevent a rebuilding on the old site.

"We are still outside the trust, and outside we intend to stay. The sale of the Campbell Co. has left our position unchanged."

THE AMERICAN DECORATIVE CO.

THE new line of samples of Cameo Reliefs just prepared by the American Decorative Co., for the decorators' and the wall paper trade, while presenting no startling novelties in the way of designs, nevertheless is rich in tasteful and suggestive patterns, and very attractive and varied in coloring. Among the new colors for the coming season, there is a very cool and dainty sage green, a rich, warm tan, a delicate shade of primrose yellow, a pale straw color or

"aureolin," an apricot and a violet gray, all of which, in tasteful combinations with cream, white, old rose, and various other tints in the stock, make up some very charming decorations.

Not the least popular feature of the American Decorative Company's programme for the coming season, is that of prices. For the past two years these Cameo Reliefs have been sold subject to the 20 per cent. rebate of the National Wall Paper Co., the same as ordinary wall papers, and the prices have been accordingly and proportionally loaded. For the coming year, however, these goods, as well as the popular heavy relief goods imported and manufactured by the company, their Lignomur, Calcolypta and Venetian Leathers, will be sold net, and subject to no rebate or discount, and the prices have been reduced all along the line. The reduction in the case of Cameo Reliefs will average 35 per cent., and in the case of Lignomur, fully 40 per cent., making these goods among the lowest in price, as well as best in quality upon the market. Wall paper dealers and decorators can secure samples and price lists by addressing the company at 116 Pearl Street, Boston, and we can testify from personal observation, that the offerings of this enterprising company for the coming season, are more than ever before attractive, varied and extensive.

GEORGE H. LBERT.

MR. GEORGE HALBERT, manufacturer of wall papers, has issued the following circular to the trade:

DEAR SIR:—We take pleasure in announcing that we have prepared a line of machine and hand-made wall papers for the coming season, which include a large and varied assortment that we feel will be recognized by the trade as a desirable line of goods to meet their wants. We have combined skill, experience and thought in their production, and feel assured that they have only to be seen to be appreciated.

Our salesman will wait on you at an early date and hope to be favored with a share of your valued orders, which will receive our prompt attention.

Yours respectfully,

GEORGE HALBERT.

J. F. DOUTHITT.

A PIONEER IN AMERICAN TAPESTRY PAINTINGS.

ONE of the best known decorators in the United States, Mr. J. F. Douthitt, who is certainly the most extensive producer of that most modern of decorative materials, painted tapestry, whose use reaches to all parts of the United States and Canada, has his ably conducted establishment located at 286 Fifth Avenue, New York City. Mr. Douthitt was born in Upper Alton, Ill., January 22, 1856. When he was two years old, his father died, and at the age of six, he moved with his mother, to Muhlenburg County, Ky., where he resided until fifteen, spending his time at farming, and going to school in winter. Possessed of an iron constitution and an independent spirit, no early lack of fortune could suppress his aspirations for success or destroy his thirst for knowledge.

At the age of seventeen, he began to teach in the county school, going to college in summer at Lexington, Ky., and Lebanon, O., and also Upper Alton, Ill. He took a medical course in colleges at Louisville, Ky., Baltimore, Md., and Philadelphia, Pa., and afterwards practiced

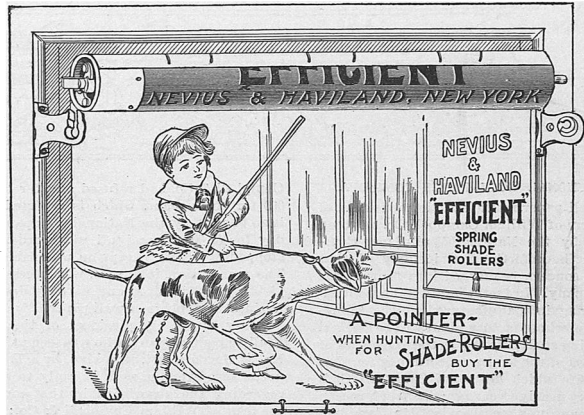
medicine for one summer in Kentucky. It was in Philadelphia that he met Sauahbrah, a distinguished Burmese lecturer, and, surrendering his prospective career as a physician, owing to the distress experienced by too keen sympathy with his suffering patients, he traveled throughout the United States, with Sauahbrah, as manager, arranging his lectures. His travels at home, stimulated a natural desire to possess a wider knowledge of men and things; and in the year 1886, in company with Sauahbrah, he made a tour of the world, not merely as a sight-seer, but chiefly as a student of art, having a natural affinity for the beautiful and wonderful, wherever manifested.

Starting from New York, he visited England, Ireland, France, Germany, Arabia, India, Burmah, China and Japan, returning to New York by way of San Francisco. He collected curios and examples of decorative art in all countries, returning home with a profound appreciation of the possibilities of art development in the United States. The art productions of the various countries visited by Mr. Douthitt, were made the subject of special study; but it was only when he arrived in India, that he conceived the deepest enthusiasm for decorative art.

His collection of Indian trophies includes idols and figures in metal, ivory and carved wood with characteristic decorations, some examples of handsome Manipur wood carving, such as fans, paper knives and glove boxes in aromatic sandal wood, woolen pile carpets procured at Delhi, Ahmedabad and Cashmere, and charming textile products from Benares and Surat. He also possesses numerous examples of incrustated metal ware from Tanjore, large vases, screens and temple bells, decorated with minutest of repoussé designs, pottery ware from Mooltan, Delhi and Bombay, old stuffs, antique MSS., and old coins, all of great interest to those who take pleasure in collecting Oriental belongings. A table of sandal wood and inlaid rosewood, from Vizagapatnam, together with some ivory and brass carved furniture of the Punjab, all marvels of intricate skill, decorate Mr. Douthitt's den in his Fifth Avenue residence.

In the following year he made an extensive tour through Europe, with a view of studying the most improved methods of interior decoration, and seeing the use of painted tapestries for wall decoration in Paris and elsewhere, he conceived the idea of making a specialty of beautifying American homes with similar paintings. He was the first to perceive the importance of tapestry paintings as commercial products, discarding the European method of dye painting as too slow and too costly for American requirements. He gathered around him a staff of artists who boldly essayed the production of panels in oil colors, thus producing an absolutely new industry. Having no competition to encounter, his success was instantaneous. His panels are painted with a due regard for their decorative qualities, the colors are soft, and besides being flat, are well worked into the canvas fabric, producing effects totally different from, and much more decorative than those produced by the dye process. Another point of difference consists in the fact that dye-painted tapestries will fade, whereas the oil-painted tapestries will retain for years an undiminished lustre.

When we consider that the present is an age of mechanical reproduction, wherein all kinds of decorative materials are being manufactured by machinery, or from moulds—a process that entirely destroys the spirit and life of the decoration, it is a matter of congratulation for the success of art, that hand painted, pictorial compositions, like those produced by Mr. Douthitt, are being so extensively employed to counteract the hardness, deadness and lack of sentiment, that arises in the too free use of machine-made mouldings and relief ornamentation.



ANOTHER POINTER.

On and after May first, we will be at **420 and 422 Broome St.**, with every convenience for prompt and careful attention to all orders.

We have secured large and convenient offices, and will have ample facilities for carrying a complete variety of our Wall Papers and Shade Rollers constantly in stock.

We are now working in our Wall Paper Factory in Brooklyn, and can give all special orders our immediate, personal, careful and thorough attention.

NEVIUS & HAVILAND,

420 and 422 Broome Street, New York.

Shade Roller Factory, Vergennes, Vt.

A word to the wise is "Efficient."

Panels are produced after the style of those employed in France in the eighteenth century, to decorate the finest interiors; and now that fashion has decreed that our furniture should be reproductions of the eighteenth century styles, panels are produced after the manner of Watteau, Boucher, and other eighteenth century artists, but with a strictly modern nineteenth century feeling. Mr. Douthitt's efforts to democratize fine art have been warmly appreciated by the people at large. When one considers that he can possess a tapestry painting for one hundred dollars, that is quite as decorative and as beautiful as the original, costing ten thousand dollars, there is no longer any reason why that only the homes of the extremely wealthy should be decorated, by fine art productions, when such magnificent reproductions are within reach of the humblest purse. This spreading of art among the masses, is one of the beneficent inventions of the century, and men like Mr. Douthitt are the true benefactors of this age and country.

Mr. Douthitt, being a man of striking independence and originality of character, joined to a great enthusiasm for his profession, has gone into the business of tapestry painting *con amore*. His experience with the artistic fraternity of New York for many years, has resulted in a selection of a peerless staff of artists, many of them hailing from Italy, the cradle of European art. It is a well-known fact, that owing to the vicissitudes of fortune, many of the very finest artists are unappreciated by their cotemporaries,

and artists from Italy and France, of great talents, but unappreciated in their native lands, have come to New York in the hope of meeting a more generous recognition of their abilities. The result has been that many of these brilliant craftsmen are permanently employed by Mr. Douthitt, whose colony of artists contains men whose paintings have taken medals at the Salon at Paris, but who have discovered that it is better to work for a patron that will provide them with a fixed income, than to trust to the precarious chance of selling perhaps one picture in a year to a patron in Europe.

These men are colorists in the highest sense of the word, and tapestry panels can be executed to harmonize with any given color scheme, or style of apartment. The greatest possible attention is given to the subjects of composition and color, the sentiment of the panel being its most noticeable point. Color charms more completely than form, hence harmony of color receives from Mr. Douthitt the greatest study. The decoration of interiors has kept pace with the development of painted tapestry, and Mr. Douthitt has decorated some of the very finest of private dwellings and apartment houses in New York City and throughout the country.

Mr. Douthitt, beginning life without the advantage of wealth, his success is the result of his own heroic exertions, allied to a sense of honor, as fine as it is exceptional. He is a type of the highest kind of self made men who are the pride of their country, the pillars of society and the real benefactors of humanity.